LATIN

1986

Ontario Academic Courses

Course Codes
Latin OAC I: Writers and Genres   **VLGOA**
Latin OAC II: Themes in Literature   **VLTOA**

Contents

1. Ontario Academic Courses in Latin

1.1 Introduction and Rationale

This guideline outlines two Ontario Academic Courses (OACs) in Latin – Latin OAC I: Writers and Genres (VLGOA), and Latin OAC II: Themes in Literature (VLTOA).

A school may offer both courses in one year or semester, offer the two courses in alternate years or semesters, or offer one course only.

Each course requires a minimum of 110 hours of instruction for one credit. The prerequisite for each Latin OAC is an advanced-level Senior Division Latin course. It is strongly recommended that students have at least two Latin courses before taking either Latin OAC.

In either course students shall (a) complete and consolidate their studies in the basic structures and forms of the language, and (b) read critically a variety of Latin writers in different styles. In a school offering both OACs, the teacher shall avoid duplication in the two courses of both the literature studied and the passages used to present the grammar.

Latin, as part of a general field of study called "classics", may justifiably lay claim to being the original interdisciplinary subject. An OAC in Latin embraces such diverse fields as language, literature, archaeology, architecture, politics, history, fine arts, religion, philosophy, oratory, and law – virtually the whole range of human experience. Much educational value can be derived from studying Latin literature in its cultural context. Moreover, in order to gain a genuine understanding of this literature, knowledge of the daily life, physical environment, and social customs of the Romans is essential.

The richness and variety of the body of literature in Latin is traceable, at least in part, to Rome's readiness to absorb the best, materially and intellectually, of other established cultures with which it came into contact as the Empire grew. Students who see Latin literature in such a context not only gain a broader appreciation of the nuances of the literature, but also develop a more realistic perspective on Rome's importance as a disseminator of cultural ideals. Students in Ontario schools, as participants in Canada's cultural mosaic, have an opportunity in the study of Latin literature to evaluate the extent to which the Romans succeeded in assimilating diverse influences and in adapting to the challenge of a multicultural society.

A course in Latin offers students an opportunity to expand their historical and cultural awareness and to become acquainted with a language and literature that have had a strong influence on Western civilization. An OAC in Latin that encompasses these interdisciplinary educational aims offers students valuable returns for the time invested.

In order that students gain the maximum benefit from the interdisciplinary nature of the two Latin OACs, teachers and teacher-librarians should work co-operatively to ensure that the library resource centre has materials that will enable students to achieve the objectives of the courses. Students must develop the learning and research skills needed to use these materials effectively. By planning together the classroom teacher and teacher-librarian can ensure that these skills are acquired.

Students electing to take one or both OACs in Latin will be prepared for further study of the subject at university. Furthermore, these courses will provide background for studies in English language and literature, Romance languages and literatures, linguistics, history, archaeology, science, law, and medicine. All students, regardless of their future educational plans, will be rewarded by the intrinsic value of the courses themselves.

1.2 Aims

Ontario Schools, Intermediate and Senior Divisions defines the purpose of education in Ontario in terms of helping individual learners to achieve their potential in physical, intellectual, emotional, social, cultural, and moral development.[1]

In pursuit of this purpose, the study of Latin language and literature and of Roman culture helps students to:

- increase their understanding of the nature and structure of language;
- increase their sensitivity to language in general and to English and French in particular;
- recognize the linguistic influence of Latin on English and French, particularly with reference to derivatives;
- develop a discriminating and critical approach to literature through the study of style, structure, and metre;
- consider how Latin literature reflected typical characteristics of Roman culture, particularly a love of organized form and a strict correlation between form and function;
- develop an appreciation of the classical masterpieces that form part of the Canadian cultural heritage;
- comprehend the influence of Latin literature and literary forms on subsequent writers;
- recognize Rome's contributions to Western culture and thought, as well as its influence as a transmitter of cultural achievements;
- examine the values of an ancient society as revealed through literature, philosophy, religion, politics, urban development, fine arts, and in the material remains;
- develop a deeper insight into the values of contemporary Canadian society by tracing some of the themes and archetypes of modern Canadian literature to their Latin origins;
- explore both the changing and constant values of human life and the continuity of Western human experience;
- learn to respect customs, beliefs, and values that are different from their own;
- develop mature awareness of self and others;
- develop precision of thought and of expression through the demands of accurate translation;
- practise the skills of making reasonable inferences from visual evidence and of correlating evidence from different types of sources;
- practise the skills of researching, organizing, and reporting;
- practise communication skills through class presentations and written assignments;
- improve their skill in articulating personal thoughts and feelings;
- exercise imagination and creativity.

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1.3 Organization of the Two Courses

Each course shall have a grammatical component and a literary-cultural component. The student shall read a minimum of 1000 lines of Latin (or 900 lines with extended cultural studies as described in 2.3.2 [b], item [ii], page 9, and 3.3.2 [b], item [ii], page 13).

The chart below provides a synopsis only. For the complete description see sections 1.3.1, 1.3.2, 2.3.1, 2.3.2, 3.3.1, and 3.3.2.

Latin OAC I: Writers and Genres	Latin OAC II: Themes in Literature
Grammatical Component	**Grammatical Component**
— Up to 500 lines of adapted* and/or original† Latin	— Up to 500 lines of adapted* and/or original† Latin
Literary-Cultural Component	**Literary-Cultural Component**
a) *Prescribed Area* At least 400 lines of original Latin; at least two genres for intensive study, chosen from the following: i) The Epic ii) History iii) The Lyric and the Elegy iv) Letters v) Oratory vi) The Novel vii) Comedy viii) Satire	a) *Prescribed Area* At least 400 lines of original Latin; at least two themes for intensive study, chosen from the following: i) Love and Friendship ii) Crime and Punishment iii) Religious Beliefs and Practices iv) Imperialism and Diplomacy v) The Ancient City vi) Death and Mortality vii) Moral Philosophy viii) Travel and Adventure
b) *Electives* One of: i) 100 lines of original Latin for less intensive (or intensive) study, chosen from the genre(s) already used or from an additional genre from the prescribed area ii) extended cultural studies iii) an appropriate combination of the above	b) *Electives* One of: i) 100 lines of original Latin for less intensive (or intensive) study, chosen from the theme(s) already used or from an additional theme from the prescribed area ii) extended cultural studies iii) an appropriate combination of the above

*The term "adapted" refers to original Latin either altered or specially selected to consolidate systematically the students' knowledge of grammar, as in Balme's *The Millionaire's Dinner Party* (M.G. Balme, Oxford University Press, 1978, pp. 11-78) or Balme and Morwood's *Cupid and Psyche* (M.G. Balme and J.H.W. Morwood, Oxford University Press, 1976, pp. 11-68); connected passages of made-up Latin of a similar difficulty may also be used.

†The term "original" refers not only to unadapted passages of prose and verse but also to texts which have been slightly modified or abridged, as in *Latin Prose Selections* (D. Breslove et al., Thomas Nelson, 1948) and *Latin Poetry Selections* (D. Breslove et al., Thomas Nelson, 1948).

1.3.1 Grammatical Component

In order to read Latin literature fluently and perceptively, the student must be well versed in fundamental syntactical constructions. By the end of an OAC in Latin students shall have completed and consolidated their knowledge of the specified forms and structures of the language and shall have demonstrated an ability to recognize and translate accurately these forms and structures in the literature read.

Since each OAC in Latin is based on at least two one-credit courses as preparatory study, part of each OAC shall complete the study of the basic grammatical structures. The use of up to 500 lines of adapted Latin for completion and consolidation of grammar studies is acceptable. Adapted selections should be of such a standard as to provide a transition to the reading of original literary texts. Teachers may use more adapted lines, as necessary, to complete and consolidate the grammar. However, more than 500 adapted lines may not be included as part of the required total. Fewer lines or no adapted Latin may be necessary to complete and consolidate the grammatical component where a student has taken more than two Latin courses prior to the OACs. In such a case the teacher shall add up to 500 lines of original Latin to the literary-cultural component.

Knowledge of formal grammatical nomenclature is not required of students for examination purposes. The teacher should use such nomenclature only for the purpose of helping students understand grammatical concepts.

Accurate Latin-to-English translation is expected; English-to-Latin translation is optional.

For completion and consolidation of the grammatical core, teachers may find the following kinds of material effective:
i) carefully chosen sight passages taken from Latin writings
ii) exercises that require manipulation of the Latin (changing direct discourse to indirect, replacing clauses with participles, etc.)
iii) model sentences and passages giving focused practice with particular structures (for instance, both *The Millionaire's Dinner Party* and *Cupid and Psyche* have chapters in adapted Latin organized around basic syntactical constructions)

Whatever approach the teacher adopts to promote it, grammar consolidation is an ongoing process. The teacher must decide how to interrelate literary and grammatical studies throughout the entire course.

This grammatical component is common to both OACs in Latin. If the school offers both courses, the teacher shall exercise care to ensure completion and consolidation of the same grammatical constructions without duplication of the passages read. In the case of the exceptional student who takes both OACs in Latin and who would not profit from such an extensive review of grammar (even if it is through study of Petronius in one course and of Apuleius in the other), the teacher, in co-operation with the teacher-librarian, may devise an independent-study unit to challenge the student's interests and abilities.

Upon completion of either OAC students shall be able to translate the fundamental Latin constructions as they occur in their reading. (See Appendix A for the complete listing of such grammatical constructions.)

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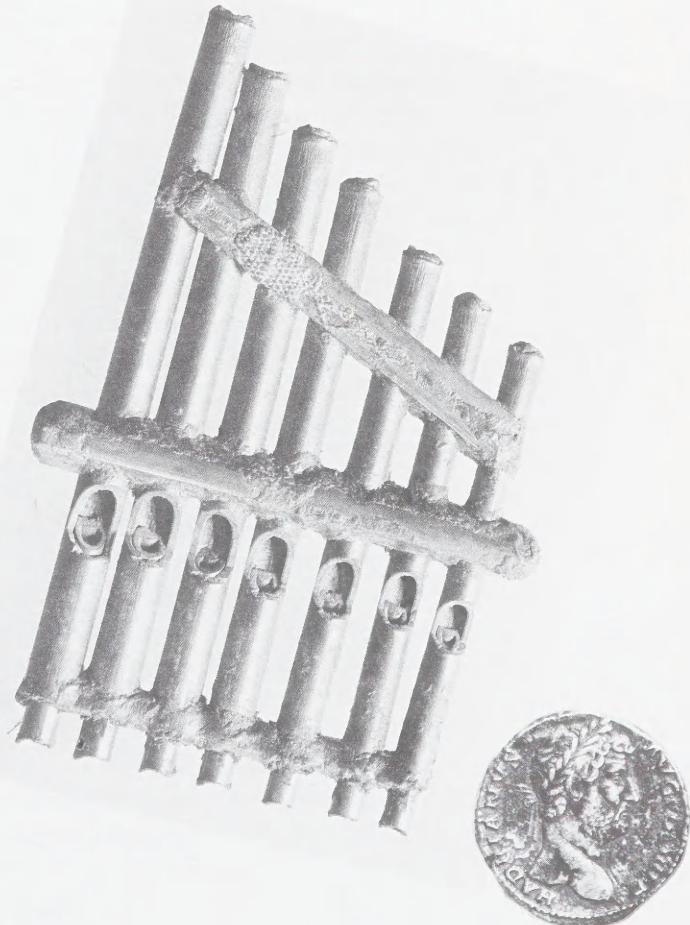
1.3.2 Literary-Cultural Component

In either OAC in Latin the literary-cultural component shall involve the reading of texts in their cultural context. In the prescribed area at least 400 lines of unadapted Latin shall be studied intensively; in the elective area, if the reading option is chosen, at least 100 lines shall be studied less intensively, or intensively if time permits.

For intensive study, the teacher shall select genres or themes as prescribed in sections 2.3.2 and 3.3.2. Teachers shall include selections from both poetry and prose. The reading program, whether organized according to genre or theme, shall include works of the major writers. These works should be comparable in difficulty and in intrinsic importance to, for example, Pliny's letters, Cicero's orations, or Vergil's *Aeneid*. In a school offering both OACs, care shall be taken to avoid duplication of readings between the two courses.

A distinction is made between intensive and less intensive study of Latin literature. Each approach develops different reading skills.

The intensive-reading approach places stress on the translation process. As a result of reading intensively, students are expected to be able to (a) write a polished translation, (b) discuss the distinctive style and literary qualities of the text, (c) relate the passage to its cultural context (whether historical, social, political, or literary), and (d) complete successfully tests designed to assess these skills.

In less intensive study, students develop skills in comprehension without concern for polished translation. Students should have some experience with the less intensive approach in order to enhance their competence in reading Latin. This skill enables students to increase their understanding of the writer, theme, or genre under discussion.

In choosing passages for translation, teachers should consider the intrinsic merits of the selections. Teachers should attempt to preserve the integrity of the original by selecting, as far as possible, passages that can serve their translation purpose without being divorced from their literary and cultural contexts. A clear feeling for the scope and depth of the original is best achieved if students read connected passages of some length rather than a series of short, fragmented pieces.

In addition, it is highly recommended that students do further reading in translation. Such study helps alleviate a sense of fragmentation, affords a fuller comprehension of the whole work, and contributes to a better understanding of the relationships between literary works.

Oral reading is essential. The class should practise reading prose and poetry, individually and in chorus, aiming for accuracy of pronunciation and suitability of expression. Students shall be expected to scan and read aloud at least one metre, with an understanding of the metrical pattern and rhythm and an appreciation of the interrelationship of sound and sense.

In literature the concerns of people are revealed in both a personal and social context. Historical, social, artistic, and literary perspectives form an integral and complementary part of a classical language course; for example, a close examination of the Ara Pacis Augustae clarifies the political subtleties of the procession of *Aeneid* VI. Accurate translation of the Latin piece is only a preliminary step in comprehending the cultural milieu, interpreting the thought, appreciating the literary and ethical qualities, and responding intellectually and aesthetically.

Teachers who choose to expand further on the cultural aspects inherent in the literature may select the cultural elective (see 2.3.2[b], item [ii], page 9, or 3.3.2[b], item [ii], page 13). Because teacher and student interest will vary from one community to another, specific cultural topics relating to the literature are not prescribed here. The classroom teacher and teacher-librarian should work together in selecting topics and planning study units. Such joint planning will ensure that the resources selected are available and appropriate for the effective mastery of both skills and content. (See samples in Appendix B for the distinction between "basic cultural context" and "extended cultural studies".)

1.4 Modes of Learning

Variety of approach is an important aspect of effective teaching in any discipline. Of the large range of learning modes available, the teacher should incorporate a variety appropriate to the grammatical, literary, and cultural components. A few examples are discussed below.

a) The careful and thoughtful translation of required passages will teach students accuracy and precision in the use of language. Several approaches are effective for translation work:
(i) the students and teacher may work together;
(ii) the students may work independently; or
(iii) the students may work in pairs or groups.

b) In addition to the ongoing analysis of the language implicit in the translation process, grammar lessons shall deal with grammar explicitly. To complete and consolidate grammatical structures students can be guided to infer from models the basic principles of morphology and syntax and to apply these principles in examples. Practice in this application of principles may be achieved through translation or manipulation exercises chosen or developed to focus on specific structures. These exercises may be corrected and discussed by the class or submitted to the teacher for marking and diagnosis of difficulties that may need additional attention.

c) Students should have regular opportunities to test their progress by dealing with sight passages unaided. Such passages, in which the occurrence of morphology and structures is random, encourage students to synthesize focused practice into more comprehensive mastery.

d) Reading for comprehension gives students practice in skimming a passage to find answers to set questions or to obtain an overview of the content. Practice in reading Latin more rapidly can be given through (i) teacher-directed questioning, oral or written, (ii) independent work, or (iii) reading done in pairs or groups.

In addition to the four modes outlined above, any or all of the following techniques of learning may be employed by the teacher:
- Students may compare several translations of the same Latin passage in order to gain further insight into the art of translation.
- Students may read in translation in order to augment their knowledge of a specific writer, genre, or theme. Reading in translation will also enhance the students' appreciation of literature.
- Students may read aloud and recite Latin prose and poetry individually or in chorus.
- Students may write their own imitations of a piece of Latin in English or in French to capture the spirit of the original or to parody the original.
- Students may prepare, individually or in groups, seminars, mini-lectures or reports, panel presentations, or dramatic presentations based on research. These modes afford students the opportunity to assume responsibility for instructing themselves and their peers.
- Students may prepare individual short-essay assignments on topics requiring greater depth of treatment. The essays should give evidence of logical organization of ideas, information, and data.
- Students may work independently on a study of a particular writer, genre, or theme. Such studies will vary according to students' individual interests.
- Students may assimilate larger amounts of information more rapidly, while improving their note-taking skills, through occasional brief lectures by the teacher or a guest speaker.
- Students may discuss set problems and questions in small groups or as a class. This approach is appropriate for (a) recognition of literary techniques, (b) critical appreciation of an author's individual style, (c) examination of secondary sources, (d) understanding of the relationship between a particular work and the cultural and historical period from which it comes, and (e) comparison of ancient and modern ideas and methods of expressing these ideas.
- Students may perform a scene or scenes from ancient drama in Latin or in translation, from published adaptations or student translations. This valuable mode of learning encompasses skills of interpretation, organization, and communication.

– Students may examine non-print media. This is an important part of any study of literature in its context. The cultural aspects should be supported as generously as possible by audio-visual materials, e.g., slides, colour plates, transparencies, study prints, models, movies, videotapes, recordings, audiotapes. Realia – for example, coins and replicas – are available in kits such as those distributed by the Royal Ontario Museum. Some topics are handled most successfully by inferential discussion of slides guided by questions from the teacher.

– Students may participate in field trips and visits to museums. Such events stimulate curiosity and provide a change of pace.

1.5 Evaluation of Learning

Teachers should use a wide variety of evaluation methods to assess student achievement. Accurate assessment is essential to ensure that the standards of the OACs in Latin are maintained. At the beginning of each course, the policies and procedures for evaluation shall be outlined and explained to the class.

Each student shall write at least one examination in each OAC in Latin. Interim testing designed to monitor development of the target skill identifies difficulties and encourages success. Frequent testing fosters consistent growth in skills essential to competent language performance. The evaluation of a student's performance in each OAC in Latin should occur in the following proportions to permit assessment as frequently and by as many methods as possible:

Written examination(s): 30-50%
Term work: *70-50%*

As part of the learning process, all evaluation shall reflect the aims of the course and provide students with an opportunity not only to prove that they are mastering the content but also to display progress in the application of learning skills; that is, in their capacity to analyse, synthesize, and evaluate. Not all aims, whether general or specific to the course assessed, are measurable by objective criteria. In evaluating student achievement the teacher may have to devise more specific and more concrete objectives. The following list, although not all-inclusive, illustrates the need to translate the general course aims into measurable course objectives. Students in an OAC in Latin are expected to show progress in their ability to:
– write a polished translation of passages from works of prescribed authors;
– demonstrate mastery of syntax and idiosyncracies of style by translating passages at sight;
– answer comprehension questions on a sight passage;
– comment critically on the literary aspects as well as the historical, social, philosophical, or cultural contexts of prescribed works;
– analyse values and insights implicit in the readings and in their overall contexts;
– analyse the ways in which literature and other aspects of culture have influenced each other;
– compare ancient and modern viewpoints on literary-cultural issues;
– write and speak coherently in English or French.

In evaluating individual or group assignments, the teacher should take into account such factors as:
– thoroughness and accuracy;
– clarity of organization and development;
– evidence of an understanding of the underlying issues or principles;
– effectiveness of the presentation, whether it be oral or written, in engaging the interest of the audience;
– correctness of English or French usage.

In setting assignments and planning evaluation, the teacher should bear in mind some fundamental considerations:

a) Topics assigned for individual or group work need to be restricted in scope and clearly defined. Topics requiring research need to be planned jointly with the teacher-librarian.

b) An assignment in an OAC in Latin should give students an opportunity not only to gather information about the ancient world, but also to develop their skills of analysis, synthesis, and evaluation – skills that have a wide-ranging application in the adult world.

c) The nature of the assignments must evolve from the content of resources available to the student and should be commensurate with the research skills that may reasonably be expected of a student taking an OAC.

2. Latin OAC I: Writers and Genres

2.1 Rationale

This one-credit course, which introduces students to the works of writers representative of various genres of Latin literature, is designed to enhance students' knowledge of literary forms. The introduction of distinctive literary genres by ancient classical writers has had a significant influence on Western literature. This course, therefore, is both a foundation for and a complement to studies in the Romance literatures, English literature, drama, and creative writing. It provides a good base not only for further study in the humanities but also for immediate personal growth.

2.2 Course Aims

In addition to the general aims described in section 1.2, this course is designed to help students to:
- become acquainted with the principal exponents of the basic genres, whose works have survived for two thousand years;
- begin to understand the nature of the genres through a study of the writers who developed them;
- perceive the interaction of form and function in the literary genres;
- interpret and appreciate the individual style of each author;
- develop a discriminating and critical understanding of literary forms and disciplined artistic expression.

2.3 Content

2.3.1 Grammatical Component (500 lines)

The teacher shall use up to 500 lines of adapted or original Latin (see section 1.3.1), as necessary, to complete and consolidate the study of the specified grammatical structures. Any Latin needed to complete and consolidate the study of the grammar in excess of 500 lines may not be counted as part of the required total. (See section 1.3.1 and Appendix A for the complete description of the grammatical component.)

2.3.2 Literary-Cultural Component

The teacher shall choose at least three writers from at least two of the genres listed in the prescribed area, and one item from the elective area. (See section 1.3.2 for the complete description.)

a) Prescribed Area (400 lines: intensive)
The teacher shall choose at least two genres from the list that follows. In exploring these genres, the students must read and examine within the cultural context a minimum of 400 lines from at least three writers. A combination of prose and poetry shall be selected and read intensively.

i)	The Epic	v)	Oratory
ii)	History	vi)	The Novel
iii)	The Lyric and the Elegy	vii)	Comedy
iv)	Letters	viii)	Satire

b) Elective Area
From the following list the teacher shall choose one item:

i)   extended study of one or more of the chosen genres or writers in the prescribed area, including the reading of at least 100 lines less intensively, or intensively if time allows, or the study of an additional genre or writer, including the reading of at least 100 lines less intensively, or intensively if time allows;

ii) extended cultural studies of depth and scope equivalent to reading at least 100 lines of Latin less intensively (see Appendix B for samples);

iii) an appropriate combination of two or more of the above items, equivalent to reading at least 100 lines less intensively, or intensively if time allows.

2.4 Suggested Study Topics for Each Genre

This section offers some suggestions for placing a piece of writing in its literary and cultural contexts. The extent to which these suggestions are followed will depend on the interests of the students and teacher, on the availability of resources, on the aspects of the topic already covered in earlier study, and on the passages chosen for intensive study. These topics may be further developed by extended cultural studies in the elective area (see 2.3.2[b], item [ii], page 9, and Appendix B).

2.4.1 The Epic (suggested authors: Ovid, Vergil)

– Vergil: biographical, historical, literary background; Roman moral tone and Augustus' reforms; Roman imperialism; political bias; nationalistic propaganda; Vergil and Campania; historical and literary influence of Cleopatra and Medea on portrayal of Dido
– Ovid: literary background; classical Greek and Hellenistic poetry
– Augustan Age: role of the Roman patron; conditions promoting the arts in general and the epic in particular
– purposes of the poet
– role of the poet: question of the poet's objectivity
– study of the epic: definition; oral and literary; conventions and techniques
– aspects of epic technique: epic simile; extended or sustained metaphor; epithets; elements of structure (e.g., flashback)
– dactylic hexameter: scansion; oral reading; examination of sound and sense; student composition of some lines of dactylic hexameter
– critical analysis: poetic devices (e.g., word order, diction, symbol); dramatic realism; characterization; narrative technique
– concepts such as *pietas*, *fides*, and *furor*
– concept of heroism: comparison of epic heroes (e.g., visits to the underworld in *Odyssey* XI and *Aeneid* VI)
– role of the supernatural: gods and fate
– emotional and moral response of the listener/reader
– comparison of original with one or more poetic translations

– *The Aeneid* and *Metamorphoses* as models in literature and music: Milton's *Paradise Lost*; Dante's *The Divine Comedy*; Berlioz's *Les Troyens*; Purcell's *Dido and Aeneas*
– mythic expression in the fine arts and the performing arts: *The Aeneid* or *Metamorphoses* as inspiration for composition in the fine arts
– *imperium* and its influence on later imperialists
– further readings in translation

2.4.2 History (suggested authors: Caesar, Livy, Nepos, Sallust, Suetonius, Tacitus)

– biographical and historical background
– social conditions under which historical writing is produced: patronage, self-justification, Roman imperialism
– purposes of the writer: historian as teacher and entertainer; historian as story-teller (eyewitness accounts); writer as historian (accuracy; objectivity; depth of interpretation of characters and events; strengths and limitations; weighing of artistic merit)
– analysis of literary methods: characterization; use of direct speech; sentence structure; plot development; dramatic devices; narrative style
– writer's concepts of causality: responsibility of agents for their actions
– concepts of *dignitas*, *clementia*, *gravitas*
– comparison with a Greek historian and with a modern historian: explanation of similarities and differences
– further readings in translation

2.4.3 The Lyric and the Elegy (suggested authors: Catullus, Horace, Tibullus)

- biographical and historical background
- influence of Hellenistic experimental poetry
- religion and religious thought in Augustan period
- Epicurean and Stoic philosophies
- the lyric: definition, purpose, characteristics
- the elegy: definition, purpose, characteristics
- role of the poet: subjective or objective *persona*
- critical appreciation of the poetry: structural techniques; thought and expression; metaphoric language; descriptive effects; sound effects; use of symbol; themes; allusive references
- introduction to lyric metres: scansion and oral reading of at least one lyric metre; sound and rhythm pattern; accommodation of sound and sense; memorization of one stanza
- comparison of two poets: attitude to love; *ethos*; poetic structure; emotional involvement and intellectual detachment
- comparison of original with one or more poetic translations
- composition of a poetic imitation
- poetry profiles: independent study in which each student investigates historical and biographical background, translates certain poems, writes creative imitation of one of the poems
- further readings in translation

2.4.4 Letters (suggested authors: Cicero, Horace, Pliny, Seneca)

- biographical and historical background
- cultural context: transportation, travel by land and sea
- letter writing: in ancient times and in later ages
- purpose(s) of the writer
- personality of the writer: *persona*; manner of revelation; attitudes to addressee
- prose style of the writer
- writer's reflection and commentary on his own position: e.g., *cursus honorum* – strengths and weaknesses; provincial government – administrative system; relationship between governor and governed and between governor and emperor; patronage
- public and private image of the writer: comparison of Cicero's style and personality as revealed in his letters and in his speeches

- Pliny's letters and Trajan's replies: Pliny's competence as governor
- epigrams of Martial on topics raised in the letters: differences in tone
- further readings in translation

2.4.5 Oratory (suggested author: Cicero)

- historical background: political, social, economic, or artistic conditions that occasioned the delivery
- Roman law, court trials, procedures, Senate hearings
- impact of oratorical prowess in Roman times
- orator's life and career: *cursus honorum*
- writer as orator, politician, philosopher
- purpose(s) of oratory in general
- purpose(s) of a specific speech within its context
- techniques of persuasion and rhetorical devices: development of argument, assumptions, appeal to specific audience, rhythmical prose and cadence, diction, arrangement of words and ideas (tricolon, chiasmus, climax, etc.)
- oral reading: accommodation of sound and sense; use of rhythm and sounds to suit meaning
- Cicero's views on oratory *(De Oratore):* examination of the extent to which he practises what he preaches
- influence of Cicero's rhetorical style on famous English-speaking or French-speaking orators
- further readings in translation

2.4.6 The Novel (suggested authors: Apuleius, Petronius)

- biographical and historical background
- purpose(s) of the writer
- plot development: rising action, crises, turning point, *dénouement*
- characterization: methods of delineating character; depth of delineation
- descriptive techniques
- adventure and incidents occurring in the story
- Ovid's *Metamorphoses* as forerunner
- further readings in translation

2.4.7 Comedy (suggested authors: Plautus, Terence)

- biographical and historical background
- dramatic arts in Rome: conventions, staging, form, theatre building, occasions of perform-ances, costumes, masks, preferences of audience
- writer's purpose(s)
- sources of humour: language, situation, stock characters and situations, themes
- structure and incidents
- characterization: methods of delineating char-acter; depth of delineation
- comparison of Greek and Roman types of comedy
- place of Roman comedy in the development of drama in later ages, especially in the work of Shakespeare and Molière
- further readings in translation

2.4.8 Satire (suggested authors: Horace, Juvenal, Martial, Petronius, Seneca)

- biographical and historical background
- origins of satire as a literary genre in Latin literature
- writer's purpose(s)
- types of satire: Horatian satire; Menippean satire – Seneca's *Apocolocyntosis*
- satire as social invective: Juvenal, Martial, Petronius
- conventions of satire: its moral basis; the objects of attack; the role of laughter; the devices of understatement, hyperbole, carica-ture, sarcasm
- distinction between fact and fiction in satirical literature
- use of parody in Latin literature and Greek lit-erature (Old Comedy)
- modern versions of satirical verse; modern ver-sions of political satire
- further readings in translation

3. Latin OAC II: Themes in Literature

3.1 Rationale

This one-credit course offers students an opportunity to study the attitudes of the Romans to universal human problems. The literature belongs to a period that first gave formal expression to some of the most important ideas and concepts in Western civilization. The course will appeal to students who have an inquiring mind and who like to examine aspects of life around them. By cutting across the formal boundaries of different genres in prose and poetry, the course focuses attention on the community and on the continuity of ethical experience. This focus leads to a coherent examination of certain social, moral, political, and aesthetic problems as seen by representative thinkers reflecting on their own lives and on life around them.

The thematic approach highlights the power of individual vision, on the one hand, and underlines the importance of social consciousness, on the other. Similarly, the didactic and aesthetic aspects of the themes contribute to both the students' growing sense of social responsibility and their developing aesthetic awareness.

3.2 Course Aims

In addition to the general aims described in section 1.2, this course is designed to help students to:
– identify, study, and evaluate the approach of the Romans to some of society's recurring concerns;
– assess the distinctiveness of each author's exploration and expression;
– examine the relevance to their own lives of the experience of Roman writers;
– appreciate sensitivity and precision of expression in the communication of insights, ideas, or emotions;
– develop an awareness of the persuasive power of skilful expression: its capacity to mould the thought or arouse the emotions of an audience.

3.3 Content

3.3.1 Grammatical Component (500 lines)

The teacher shall use up to 500 lines of adapted or original Latin (see section 1.3.1), as necessary, to complete and consolidate the study of grammatical structures. Any Latin needed to complete and consolidate the study of the grammar in excess of 500 lines may not be counted as part of the required total. (See section 1.3.1 and Appendix A for the complete prescription of the grammatical component.)

3.3.2 Literary-Cultural Component

The teacher shall choose at least two themes from the prescribed area and one item from the elective area. (See section 1.3.2 for the complete prescription.)

a) Prescribed Area (400 lines: intensive)
The teacher shall choose at least two themes from the list that follows. In exploring the themes, the students must read and examine within the cultural context a minimum of 400 lines. A combination of prose and poetry must be selected and read intensively.

i)   Love and Friendship
ii) Crime and Punishment
iii) Religious Beliefs and Practices
iv) Imperialism and Diplomacy
v)   The Ancient City
vi) Death and Mortality
vii) Moral Philosophy
viii) Travel and Adventure

b) Elective Area
From the following list the teacher shall choose one item:
i)   extended study of one or more of the chosen themes or writers in the prescribed area, including the reading of at least 100 lines less intensively, or intensively if time allows, or the study of an additional theme or writer, including the reading of at least 100 lines less intensively, or intensively if time allows;
ii) extended cultural studies of depth and scope equivalent to at least 100 lines of Latin read less intensively (see Appendix B for samples);
iii) an appropriate combination of two or more of the above items, equivalent to reading at least 100 lines less intensively, or intensively if time allows.

3.4 Sample Thematic Approaches

This section presents some sample approaches to the prescribed themes. The extent to which these suggestions are followed will depend on the interests of the students and teacher, on the availability of resources, on the aspects of the topic already covered in earlier study, and on the passages chosen for intensive study. These topics may be further developed by the teacher's choosing to do extended cultural studies in the elective area (see 3.3.2[b], item [ii], page 13, and Appendix B).

3.4.1 Love and Friendship

In exploring this theme students will see the Roman as a real human being whose emotional experiences parallel modern ones. Since many of the selections are verse, it is appropriate to discuss the links between love and poetry and the suitability of this medium to the expression of complex feelings. The readings may be used to explore Roman attitudes to love in its many manifestations: romantic love, love and marriage in the context of Roman society, brotherly love, and *pietas*.

Suggested Readings
Catullus: *Carmina* 1, 2, 3, 5, 7, 8, 9, 13, 46, 49, 50, 70, 76, 83, 85, 86, 87, 93, 109
Cicero: *Ad Atticum* V.1; VI.2.1-29
De Amicitia (especially 18-21, 26-27, 32, 36-44)
Tusculan Disputations IV.68-76
Horace: *Odes* I.5, 22, 23; II.9; III.9, 26
Epistles: I.5, 7, 12, 14
Martial: *Epigrams* XII. 47
Ovid: *Metamorphoses* X. 243-97
Plautus: *Miles Gloriosus* 1216-74
Pliny: *Letters* IV. 19
Vergil: *Aeneid* IV (especially 1-38; 68-83; 305-61)

Suggested Readings in Translation
Lucretius: *De Rerum Natura* IV.1037-1287
Ovid: *Ars Amatoria*
Plato: *Symposium*

3.4.2 Crime and Punishment

Conflicts in values; decisions about right and wrong; and crimes against government, people, and gods affected the Romans as profoundly as they do modern civilizations. This unit will investigate Roman attitudes to *hubris*, impiety, revenge, treason, and murder – offences against individuals, the state, and the gods. Ancient stories and myths as well as selections from historical and political texts may be used to examine these problems and the Romans' attempts to deal with them. Students should be challenged to find parallels in contemporary events that embody the theme of crime and punishment.

Suggested Readings
Cicero: *In Verrem* I-IV (selections)
In Catilinam I.5 *sqq.*
Ad Familiares XIII.77
Juvenal: *Satires* I.81-101; XIII.1-12, 174-89
Livy: *Ab Urbe Condita* I.95
Lucretius: *De Rerum Natura* I.80-101
Martial: *Epigrams* VIII.30
Ovid: *Metamorphoses* I.313-415; VIII.183-235, 618-724
Pliny: *Letters* II.20; III.14, 16; X.96, 97
Suetonius: *Divus Iulius* 4, 5, 81, 82
Tacitus: *Annals* I.16-30; XIV. 3, 5, 8
Vergil: *Aeneid* II.199 *sqq.*; VI.548-637
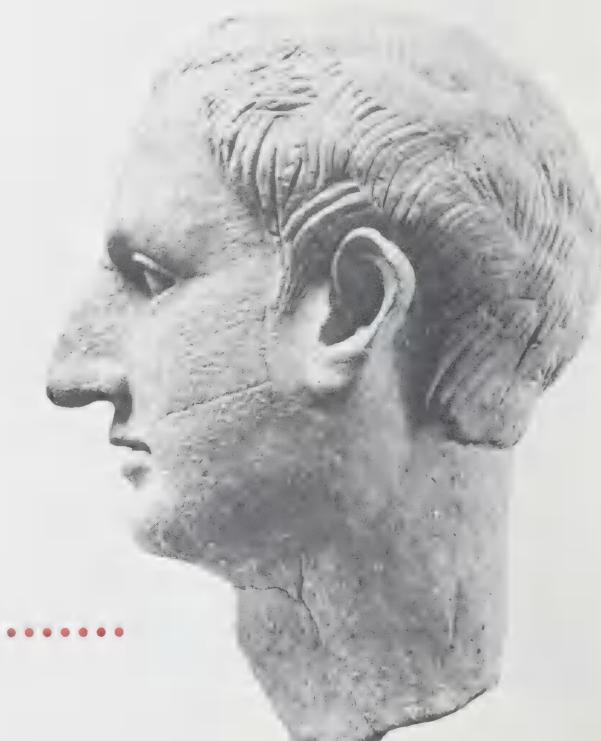
3.4.3 Religious Beliefs and Practices

To study Roman religious beliefs and practices is to observe the transformation of a small city-state into the urban centre of a large empire. As the empire grew and absorbed various elements from the cosmopolitan culture of the Eastern Mediterranean, the religion of the Romans was both altered and enriched by ideas and rites deriving from foreign sources – Greek (Olympian gods, Dionysia), Asiatic (Cybele), Egyptian (Isis), Jewish, and Christian.

Students will come to appreciate that the welfare of Rome was bound up with the worship of its gods. This unit will focus on the following topics:

1. Gods
2. Prayer
3. Sacrifice
4. Divination
5. The Religious Year
6. Augustus and the Early Empire
7. Oriental Cults
8. Judaism and Christianity

In order to maintain the cohesiveness of the unit, teachers are encouraged to supplement their prescribed texts with readings in translation.

Topic One: Gods
Suggested Readings
Cicero: *De Natura Deorum* II.13-15
              De Legibus II.7, 15
Horace: *Odes* I.10, 34; III.22, 23
Livy: *Ab Urbe Condita* V.50-52
Martial: *Epigrams* IV.21
Ovid: *Fasti* III.295-398
              Ars Amatoria I.637-43
Petronius: *Satyricon* 44
Plautus: *Aulularia* II.1-39
Vergil: *Aeneid* VII.81-107; VIII.31-100

Topic Two: Prayer
Suggested Readings
Catullus: *Carmina* 34
Horace: *Odes* I.5, 10, 21, 30, 31; III.18, 21,
              25; IV.1
Livy: *Ab Urbe Condita* I.18-21; V.21-22
Martial: *Epigrams* IX.42
Ovid: *Fasti* IV.731-82
Tibullus: *Carmina* II.1.1-26
Vergil: *Georgics* I.498-514

Topic Three: Sacrifice
Suggested Readings
Augustus: *Res Gestae* VII.3; XI; XII.2
Horace: *Odes* III.13, 22, 23
Juvenal: *Satires* VI.385-97

Livy: *Ab Urbe Condita* I.7; V.21; XXII.9
Martial: *Epigrams* VII.54; XI.57
Ovid: *Fasti* VI.307-17
Vergil: *Aeneid* V.42-103; VI.236-63

Topic Four: Divination
Suggested Readings
Cicero: *De Divinatione* I.1-4, 52, 54, 58,
              63-64, 72
Horace: *Odes* I.11
Juvenal: *Satires* VI.542-91
Livy: *Ab Urbe Condita* VII.26; XXII.1;
              XLIII.13
Vergil: *Aeneid* II.679-704

Topic Five: The Religious Year
Suggested Readings
Horace: *Odes* III.8, 13, 18, 28
Livy: *Ab Urbe Condita* V.52
Ovid: *Fasti* II.19-38; VI.771-84

Topic Six: Augustus and the Early Empire
Suggested Readings
Augustus: *Res Gestae* IX; X; XIX; XX.4;
              XXI.1-2; XXIV.2
Horace: *Odes* I.2, 12, 21, 31; III.5, 6; IV.5,
              14, 15
Ovid: *Fasti* V.561-98
Suetonius: *Augustus* XXIX.2-3
Vergil: *Aeneid* VI.789-807; VIII.714-28

Topic Seven: Oriental Cults
Suggested Readings
Apuleius: *Metamorphoses* XI (in translation)
Juvenal: *Satires* VI.511-41
Livy: *Ab Urbe Condita* XXIX.14
Lucretius: *De Rerum Natura* II.600-28
Ovid: *Amores* II.13.7-18
              Ars Amatoria I.75-79
              Fasti IV.179-372
Propertius: *Carmina* 2.28
Suetonius: *Augustus* 93

Topic Eight: Judaism and Christianity
Suggested Readings
Augustine: *City of God* IV.22
Horace: *Satires* I.4.139-43; 9.68-71
Pliny: *Letters* X.96-97
St. Jerome: *Vulgate* Genesis 3; Judges 16
Tacitus: *Annals* XV.44
              Histories V.2-5

Supplementary Study
Josephus: *Jewish War* (in translation)
Reliefs on the Arch of Titus

3.4.4 Imperialism and Diplomacy

In investigating the theme of Roman imperialism and diplomacy, students will have an opportunity to become acquainted with Rome's view of itself as protector and benefactor. Readings in Latin and in translation may be supplemented by research on Roman provincial policy. A visual survey of the archaeological remains of such amenities as fortifications, roads, aqueducts, baths, hypocausts, *fora, basilicae*, temples, theatres, and amphitheatres will illustrate the material benefits of Romanization in a number of localities ranging from Roman Britain and Gaul through the Mediterranean to Asia Minor. Discussion might touch upon such questions as: What practical advantages did Roman occupation offer for local peoples who co-operated? What mission did Rome feel destined to fulfil? What intellectual and moral strengths did Rome feel would qualify it for this mission? What responsibilities did Rome accept with regard to its subjects? What privileges and compensations did Rome claim in return? Did Rome consider it important to make a good impression on the local population? How did the local population in various countries react to a Roman takeover?

Suggested Readings

Caesar:	*De Bello Gallico* V.8-22
Cicero:	*Ad Atticum* V.6, 20; XV.4
	In Verrem IV (selections)
	Ad Quintum I.1.7-11
	De Provinciis Consularibus 10-12
Horace:	*Odes* I.14, 29; II.6; III.2, 5, 8
Juvenal:	*Satires* VIII
Pliny:	*Letters* X. 96, 97, 19, 20, 29, 30, 33, 34, 120, 121
Tacitus:	*Annals* XII. 33-37; XIV. 31-37
	Agricola 10-13
	Histories IV.72-74
Vergil:	*Aeneid* VI (selections)
	Eclogues IV

3.4.5 The Ancient City

This unit is designed to explore the natural political and social unit of the Romans – the city. An approach that supplements the descriptions and commentary of literature with archaeological evidence will give students an opportunity to understand what a Roman saw in and felt about the urban environment. The unit will focus on living conditions; urban planning and expansion; and the major Roman civic centres such as the bath, temple, *forum*, *insula*, theatre and amphitheatre, and market. Access to visual resources is essential to the examination of this theme. Also essential, as the basic and central reference book, is Vitruvius' *On Architecture* in translation. The theme should ultimately lead the student to compare today's city with its Roman counterpart and to reflect on the relationships between lifestyle and architecture. The Latin readings may centre on five topics:

1. The City – Ideology and Planning
2. Living Conditions in the City
3. *Forum: Basilica*, *Macellum*, *Templum*, and *Curia*
4. *Spectacula*
5. *Aqua, Aqua Ubique*

Topic One: The City – Ideology and Planning
Suggested Readings

Augustus:	*Res Gestae* XVIII-XXI
Livy:	*Ab Urbe Condita* V.54-55
Ovid:	*Ars Amatoria* III. 113-28
Suetonius:	*Augustus* 28-29
Tacitus:	*Annals* XV.38-44
Vergil:	*Aeneid* I.421-29
Vitruvius:	*On Architecture* I

Topic Two: Living Conditions in the City
Suggested Readings

Cicero:	*Ad Familiares* II.12
Juvenal:	*Satires* I.95-106; III.190-314
Martial:	*Epigrams* X.74; XII.18, 57
Plautus:	*Aulularia* 505-22; 525-31
Pliny:	*Letters* I.9

Topic Three: *Forum – Basilica*, *Macellum*, *Templum*, and *Curia*
Suggested Readings

Augustus:	*Res Gestae* XIX-XXI
Horace:	*Odes* I.31
Martial:	*Epigrams* I.41, 70; III.38, 47; VII.61; IX.59
Plautus:	*Aulularia* 371-389
Vitruvius:	*On Architecture* IV; V.1

Topic Four: *Spectacula*
Suggested Readings
Augustine: *Confessions* VI.8
Augustus: *Res Gestae* XXII-XXIII
Cicero: *Ad Familiares* VII.1
Martial: *Epigrams* X.9; 74
Ovid: *Amores* III.2
Pliny: *Letters* IX.6
Seneca: *Letters* 7
Suetonius: *Divus Iulius* 39
Tacitus: *Annals* IV.62-63; XIV.17
Vitruvius: *On Architecture* V.3-9

Topic Five: *Aqua, Aqua Ubique*
Suggested Readings
Frontius: *De Aquis Urbis Romae* I.4
Martial: *Epigrams* III.25, 36; IX.18; XII.82
Petronius: *Cena Trimalchionis* 27-28
Pliny: *Natural History* XXXVI.121-23
Seneca: *Letters* 56.1-5
Vitruvius: *On Architecture* V.10-11; VIII

3.4.6 Death and Mortality

In these selections students will explore different Roman attitudes towards life and death and the rituals and customs associated with death. Such questions as the following might be considered: How was the Romans' attitude to life influenced by their view of an afterlife and vice versa? What impact did philosophy have on Roman attitudes towards death? How did the Romans deal with the universality and finality of death?

Suggested Readings
Catullus: *Carmina* 101
Horace: *Odes* I.11; II.13, 14; IV.7
Juvenal: *Satires* X.240-45
Lucretius: *De Rerum Natura* III.894-911
Martial: *Epigrams* I.10, 33; II.15; IX.15; X.97; XI.67
Pliny: *Letters* II.20.1-8; X.120
Seneca: *Letters* 7, 65, 70
Tacitus: *Annals* XI.34-35, 37-38; XIV. 1-9
             Histories III.84-85
Vergil: *Aeneid* VI.268-81; 298-330; 417-25; 637-47
             Georgics 219-27
Tombstone inscriptions

3.4.7 Moral Philosophy

Romans were less concerned with the speculative than with the normative and practical aspects of moral philosophy; their concern was with the immediate problems of living. The unit on

Roman philosophy is primarily an inquiry into the two leading philosophies of the period – Epicureanism and Stoicism. Personal desire for wealth and power is rejected in the Epicurean system in favour of a life of pleasure and retirement with friends in order to contemplate a universe free from the fear of gods, pain, and death. The predominant Roman philosophy was Stoicism, which examined the concepts of virtue, duty, friendship, slavery, luxury, death, suicide, old age, fate and necessity, and life according to nature. While the Latin readings focus on the Epicurean Lucretius and the eclectics Cicero and Horace, students should be provided with an opportunity to study in translation the *Letters* of Seneca, whose philosophy was more humane and tolerant than that of the early Stoics. By examining the moral thought of the Romans, students will have an opportunity to place their own attitudes and values in perspective and to think philosophically about some of the problems of life.

Epicureanism
Suggested Readings
Cicero: *Ad Familiares* IV.5; XIII.1
             De Finibus (I and II, in translation)
Horace: *Odes* I. 9, 11, 29, 31, 34; II.16
Lucretius: *De Rerum Natura* I. 62-79, 146-66, 921-50; II. 1-33, 646-60; III. 1-30, 417-44, 830-42, 894-911; IV. 1037-1120, 1141-1207; V. 988-1010

Stoicism
Suggested Readings
Cicero: *De Finibus* (III and IV, in translation)
             De Officiis (in translation, especially I.25-26, 117-18; II.23-24; III.75-77, 99 to the end)
             De Senectute XIX.69-70, 79-81; V
Horace: *Odes* II.2; III.5
Martial: *Epigrams* XI.56
Vergil: *Georgics* IV.219-27
Seneca: *Letters* (supplementary readings in translation)
             a) Stoic tenets of philosophy: 2, 16, 41
             b) Friendship: 3, 9, 48, 63, 105
             c) Character of the mob: 7
             d) Slavery: 47
             e) Suicide: 65, 70, 77
             f) Necessity and fate: 65, 107

3.4.8 Travel and Adventure

Stories about heroes and their adventures in far-off lands have been popular with people of all ages for centuries. This unit gives students an opportunity to indulge their love of adventure as they relive the experiences of some of the most famous heroes in literature and history. The Homeric and Augustan hero and survivor, Aeneas, can be observed in his seven-year journey across the Mediterranean Sea in search of his destined city or in his journey through the underworld, where Vergil unveils his own version of an historical time machine. The motives and *modus operandi* of the general can be seen in the campaigns of Hannibal in Spain and Italy or in his Herculean crossing of the Alps; in Caesar's invasion of Gaul and Britain and his description of the geography and customs of their native people; and in Agricola's expansion of the province of Britain and the rallying of his troops in Caledonia. In a lighter vein students could examine the adventures of the drifter Encolpius in Petronius' *Satyricon*, the final voyage of Catullus' yacht, and the parody of that voyage – Vergil's adventure of the muleteer. Finally, students could take a flight of fantasy with Daedalus and Icarus. Students should be challenged to compare their own motives for travel with those of the great heroes of the past.

Suggested Readings

Caesar:	*De Bello Gallico* (selections from Books II, IV, V, VI, and VII)
Catullus:	*Carmina* IV
Horace:	*Satires* I.5
	Epistles I.11
Livy:	*Ab Urbe Condita* (selections from Books XXI to XXIII)
Nepos:	*Hannibal*
Ovid:	*Metamorphoses* VIII.183-235
Petronius:	*Satyricon* (selected passages)
Quintus Curtius:	*History of Alexander* (selected passages)
Tacitus:	*Agricola* (selected passages)
Vergil:	*Aeneid* (selections from Books III and VI)
	Catalepton X

Appendix A: Grammatical Core

The aim of this part of the course is to provide students with the linguistic foundation that will enable them to read and understand Latin texts. A thorough familiarity with the forms of Latin words is essential; in matters of syntax the greatest emphasis should be placed on those constructions that differ most from normal English or French usage and that would likely cause students the greatest difficulty in translation. Thus, for example, the accusative and infinitive construction and the use of participles and gerunds will need more reinforcement than will simple commands.

The summary below is provided as a reference for teachers. Upon completion of either Latin OAC, students will be expected to recognize, interpret, and translate the forms and grammatical constructions below:

I Morphology

Nouns	– all declensions
Adjectives	– all declensions; regular and irregular, comparatives and superlatives
Adverbs	– regular and irregular; comparatives and superlatives
Numerals	
Pronouns	– personal, relative, interrogative, reflexive, emphatic, demonstrative, indefinite
Verbs	– principal parts of regular, irregular, and deponent verbs
	– all conjugations (all tenses, voices, and moods)
	– participles, infinitives (all tenses and voices)
	– gerunds, gerundives
	– irregular verbs: *sum*, *possum*, *volo*, *nolo*, *malo*, *eo*, *fero*, *fio*

II Syntax

1. Use of Cases
– Nominative – subject, predicate
– Genitive – possessive, subjective and objective, descriptive, partitive; with verbs and adjectives
– Dative – indirect object, interest, purpose, possession, agent; with verbs and adjectives
– Accusative – direct object; expressions of time and place; with certain prepositions
– Vocative – address
– Ablative – separation, origin, instrument, manner, cause, agent, comparison, description, respect; expressions of time and place; with certain prepositions; with verbs and adjectives
– Locative

2. Constructions
– agreement
– apposition
– direct statements, questions (including deliberative), commands, prohibitions, wishes
– indirect statement
– indirect question
– indirect command
– purpose clauses
– result clauses
– clauses introduced by expressions of fearing, preventing, and doubting
– concessive clauses
– causal clauses
– temporal clauses
– relative clauses
– comparative clauses
– conditional sentences
– participles
– ablative absolute
– gerunds and gerundives
– gerundive with *esse* expressing obligation
– impersonal verbs; impersonal passive of verbs
– complementary infinitive

Appendix B: Cultural Studies, Basic and Extended

In both OACs in Latin, the literature chosen should be studied in its cultural context; the prescribed amount of original Latin has been kept modest to allow a full exploration of the cultural setting from which the literature derives. The purpose of these cultural studies is to establish the immediate historical, political, and cultural contexts of the passages under consideration and to shed light on nuances of meaning which might otherwise be lost to the modern reader. Any number of themes and approaches can be effective; the choice necessarily depends on the passages selected, the students' and teacher's particular interests, and the resources available. Some possible approaches to the basic and extended cultural studies are outlined below.

1. If students are reading selections from Cicero's *Verrine Orations*, a study of the basic cultural context might address such questions as: What significance would allusions to sculptures of Myron or Praxiteles have had? What importance did the Greeks and Romans attach to cult statues? What ancient, virtually sacred, custom was being dishonoured in Verres' violation of *hospitium*? By means of what rhetorical devices did Cicero succeed in portraying Verres as an embarrassment to reputable Romans? Why would accounts of pilfering of Greek works of art have weighed heavily against Verres? How do surviving artifacts illustrate the artistic quality of the works whose loss Cicero was lamenting? What importance did Romans attach to art? What importance does contemporary society attach to art?

2. If selections from Vergil's *Aeneid* are being studied with reference to the Roman concept of the hero, a study of the basic cultural context might consider questions such as: To what extent is the hero a product of physical and moral struggle? To what extent was the Roman concept of the hero influenced by such archetypes as Homer's Achilles? By the concept of *agon* and *arete* epitomized in the ancient Olympics? By the model proposed by Augustus? How do the ancient concepts of the hero resemble or differ from those current today?

3. If selections from Cicero's *Catilinarian Orations* are being read, a study of the *Forum Romanum* and of the Roman army could provide a springboard for the study of the speeches' basic political and historical contexts, leading to consideration of such questions as: What types of building were constructed in the Forum at various stages of Rome's development? How do these building projects reflect the changing political and economic priorities of the developing city? Why was the army an attractive career? How did the increasingly tempting inducements to enlist exacerbate widening economic disparities? How did the complex political and economic problems emerging in the first century BC combine to spawn political revolutionaries and culminate in civil war? How did this turmoil alter Rome's perception of the principles of national cohesion? How did subsequent government action attempt to heal the wounds left by civil war? Where can similar patterns be seen emerging in the world today?
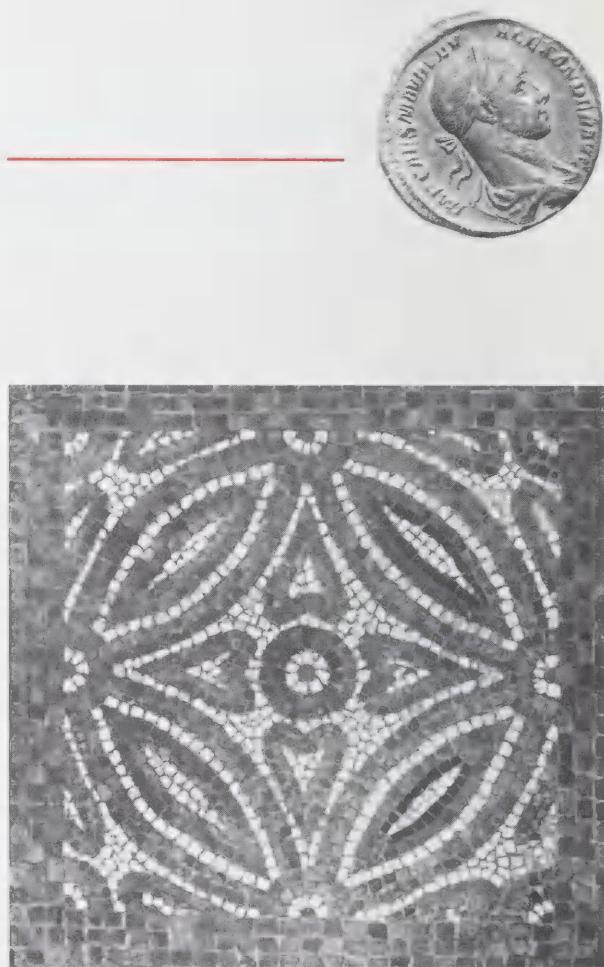
4. Selections from Ovid's *Metamorphoses* may be set into their basic cultural context by an examination of related myths: How were these myths handled in Graeco-Roman fresco, sculpture, and mosaic? What light do Bronze Age artifacts and excavated sites such as Knossos, Troy, and Mycenae shed on the roots of these myths? How have these ancient myths influenced the fine arts and the performing arts of later periods?

5. If extracts from Pliny's correspondence with Trajan are being read, a study of the basic cultural context might consider such questions as: What differing religions did Rome encounter as the Empire grew? How did Rome's official policies on local religions differ from its policies on other aspects of local culture? What perceptions prompted these special policies? How did foreign religions influence Roman religious practices, at the public and at the individual levels? Why were Jews and Christians thought to present such a special problem? How do governments nowadays treat minorities that are viewed as subversive? How is the influence of earlier Greek religious thought reflected in Roman public architecture (e.g., the Pantheon) and in literature (e.g., *The Aeneid*)?

A study of the basic cultural context of the literature naturally proceeds concurrently with the reading of the Latin. If extended cultural studies are selected to form all or part of the elective area (item [ii], 2.3.2 [b], page 9, and 3.3.2 [b], page 13), topics studied should evolve from the Latin being read and should promote a wider understanding of the cultural context than a Latin course would normally allow. The prescription in the elective area allows such extended cultural studies to comprise up to the equivalent of 100 lines of original Latin – that is, up to ten hours of class time. For an OAC, students should be expected to do the research and preparation outside regular class time so that the allotted class time can be devoted to presentation, discussion, and consolidation.

For example, if selections from the Augustan poets are being read, a study of some of the famous landmarks of Imperial Rome would fall within the scope of the basic cultural context. This study may raise such questions as: What types of public facility combined to express the Roman ideal of what a city should be? To what extent does Rome's debt to classical Greek architecture parallel the Augustan poets' debt to Greek literature and mythology? How were Augustus' goals for revitalizing traditional *mores* and civic pride manifested or distorted by the social and public-works programs of the Julio-Claudian emperors? How were Augustus' uses of architecture, sculpture, coinage, and literature mutually supportive as political propaganda? What part do architecture, engineering, and communication arts play in political strategy nowadays? Rome's debt to Greek architecture could be effectively assessed by examining selected examples of the Greek prototypes. For a class that shows particular interest in the evolutionary aspect of art and architecture, the teacher may elect to undertake extended cultural studies that examine in some detail monuments at such sites as Athens, Delphi, Olympia, or Epidaurus. An exploration of the basic cultural context would include a study of the relief sculptures of the Ara Pacis Augustae; this should focus on the content, artistry, and political intent, as well as the influence of the Panathenaic Frieze of the Parthenon. Extended cultural study could include one or two classes devoted to a more detailed examination of the Panathenaic Frieze and the Parthenon *per se*. Such extended studies of Greek models and the Roman works they inspired would lead to a clearer grasp both of the Greek influence and of the Roman accomplishment.

An OAC designed around themes in literature might include a unit on "Love and Friendship" (see section 3.4.1). As the readings in the original Latin are only accessible to students who have had about two and a half years of Latin, students could be assigned Cicero's *De Amicitia* in translation. Class discussion arising from this reading could address such questions as: What factors constitute the strength of friendship for Cicero? What limitations should be placed on the demands made of friends? On what grounds should some commonly accepted limits of friendship be rejected? What is one's responsibility towards a friend who is acting unwisely? Why is flattery fatal to friendship? What guidelines can be helpful in choosing friends?

In a literary vein, some classes may enjoy extending their study of the cultural context by reading Plato's *Symposium* in translation. Class discussion could address such preassigned questions as: Why is the dialogue format an effective vehicle for exploring philosophical issues? What definitions of love, current in Plato's day, are represented in the comments of the first five speakers? What do the terms "absolute" and "relative" mean? How does the Platonic style of reasoning, represented in the speech of Socrates, resemble algebra? How can a good dictionary's definition of "conception" help us understand the various levels of creativity identified by Plato? What is Plato's opinion of romantic love? To what extent is Plato's ideal relationship mystical in nature? How far is this ideal relationship reflected in our popular contemporary notion of a "platonic" relationship?

The distinction between "basic" and "extended" cultural studies is further illustrated in the following two sample units.

a) Cicero: *In Verrem* IV (selections); Greek sculpture

i) *Basic*
In an OAC designed according to genres, selections from Cicero's *In Verrem* IV may be read in a unit on Roman oratory. Studies of the basic cultural context, treated in segments of varying length concurrently with the reading of the Latin, may absorb up to five hours. Class discussion arising out of students' background research should cover such topics as:
– Cicero's background and career; *novus homo*
– significance of the *Verrine Orations* in Cicero's career

– organization of Roman provincial government (a *résumé*)
– Cicero's prior connections with Sicily
– trial procedures as applicable to the *Verrine Orations*
– the difficulties involved in persuading senators to convict a fellow senator
– significance of *xenia (hospitium)* in the ancient world
– selected masterpieces by sculptors mentioned in the speech: Myron, Polyclitus, and Praxiteles; samples of decorative metalwork in luxury arts
– rhetorical tactics and subtle manipulation

ii) *Extended*
If extended cultural studies are selected in the elective area, students may undertake an expanded study of Greek sculpture. Small groups, independently researching various phases of the topic, may take turns reporting in class. Slide presentations and discussion focusing on the evolution of free-standing sculpture can give students an overview of the artistic achievement of ancient Greece. (This phase of the study would require an additional four hours, approximately.)

Fascination with form is a characteristic of the "classical" approach to any art form. A study of Greek sculpture that focuses on the exploration and evolution of structure provides a point of view that is compatible with the genre approach to literature. The following outline of topics is offered as a guide in determining the scope and depth of such a unit:

– Daedalic style, influence of geometric vase figures, conceptual itemization: Daedalic bronze statuette from Delphi, the Auxerre Girl
– conventional Archaic poses – frontality, symmetry, idealism: the Sounion Kouros, Kleobis and Biton from Delphi
– conventional representation of rapid motion: the Nike from Delos
– early representation of drapery: statue from Samos dedicated by Cheramyes; the Kore, Acropolis Museum
– shift towards naturalism: the Calf-Bearer, the Peplos Kore
– Hellenism – a distinctive classical style, better understanding of anatomy, facial expression, modification of conventional poses: the Fair-haired Boy, the Kritian Boy, the Athena of Euenor
– advantages of bronze over marble for classical compositions: methods of casting
– the early classical phase – naturalism and restraint, frontality in "repose figures" and "action figures": the Delphi Charioteer, Zeus from off Cape Artemision, the Hestia Giustini-ani, Aspasia
– the classical period – innovation within the conventional frontal framework, novel stances: Myron's Discobolos and Marsyas
– development of a system of ideal proportions, movement crystallized: Polykleitos' Wounded Amazon, Doryphoros, and Diadoumenos; the Canon
– form revealed by means of clinging drapery, movement through agitated folds: the Nike of Paionios, Venus Genetrix
– beginnings of official portraiture, distinctiveness with conventional attributes: head of Themistocles, portrait of Pericles
– generalized emotion: the Pothos of Skopas
– later classical phase – quadrifacial composition, the first female nude: Praxiteles' Hermes With Infant Dionysus and Aphrodite of Knidos
– a new canon of proportions, omnifacial composition, gradual torsion, the five horizontal axes: the Apoxyomenos and the Agias of Lysippos

– generalization in portraiture of famous individuals: Sophocles, Euripides
– the Hellenistic period – vigorous realism in modelling, movement, emotion: the Tyche of Antioch, the Crouching Aphrodite, the Sleeping Ariadne, the Nike of Samothrace, the Dying Gaul, the Laocoön
– individualism in portraiture: the Mausolus, portraits of Plato, Epicurus, Demosthenes
– the Roman connoisseur: influence from Magna Graecia, Roman assimilation of Greek culture, plundering and patronage, popularity of Greek masterpieces, methods and quality of copying processes
– eclectic nature of Roman art: influence of funeral mask practices, Hellenistic realism in official portraiture *vis-à-vis* verism in private middle-class portraiture: portraits of Pompey, Caesar, Brutus; Prima Porta statue of Augustus, statue of Augustus as Pontifex; selected portraits of private citizens
– popularity of Neo-Attic style during the era of Cicero's *Verrine Orations*

b) Moral Philosophy; Old Age and Suicide

i) *Basic*
In an OAC designed according to themes, the selections considered under "Moral Philosophy" may lead to a study of Stoic attitudes towards death, suicide, and old age. Segments of original Latin from Cicero's *De Senectute* may be supplemented with readings in translation from Seneca's *Letters*.

ii) *Extended*
If extended cultural studies are selected in the elective area, students may extend their basic study of the Roman texts through further reading in translation of Greek writers and additional Roman writers. The selections may be chosen with a view to clarifying the relationships between various issues, as they were perceived by ancient thinkers. For example, a mini-unit exploring the relationship between the issues of old age and suicide will enable students to:
– increase their understanding of attitudes towards old age in ancient and modern societies;
– examine some of the arguments proposed in antiquity for and against suicide among the elderly;
– become more sensitive to the problems old people face in their own community.

An additional three or four hours would allow students to consider such questions as the following: What complaints did some Greek lyric poets voice about old age? Which of these complaints are still heard today? Must these reasons for unhappiness always exist, given the nature of human beings? What makes for a happy old age? What special advantage did Cephalus enjoy? Spurinna and Pliny? Ausonius? What did Cicero consider the four basic reasons for unhappiness in old people? Do Cicero's four reasons adequately summarize the complaints expressed by the Greek lyric poets and Plato? With what arguments does Cicero try to weaken the force of these four reasons for unhappiness? How persuasive are Cicero's arguments? Are there better arguments? According to the Stoic Seneca, under what conditions would an old man be justified in taking his own life? When would he not? What Orphic argument does Socrates present against suicide? What evidence is there that these two positions (represented by Seneca and Socrates) are still tenable in modern society?

Suggested Readings

Complaints about old age in Greek lyric poetry

Anacreon: "Age in Terror of the Afterlife" (Barnstone 343; Lattimore 5; Edmonds, *Lyra Graeca* II, 69)
Mimnermos: "The Unpleasantness of Old Age, Time's Reversal" (Barnstone 274, 275; Lattimore 1; Edmonds, *Elegy and Iambus* I, 1 and 3)
Sappho: "Age and Light" (Barnstone 236)
Semonides [Simonides]: "Preparing for Swift Old Age" (Barnstone 63; Edmonds, *Lyra Graeca* II, 97)
Solon: "Ten Ages in the Life of Man" (Barnstone 273; Lattimore 5; Edmonds, *Elegy and Iambus* I, 27)

Pictures of relatively happy old age

Ausonius: *Letters* 22.17-19 and 35-55 (Ausonius on the value of grandchildren to the elderly)
Cicero: *On Old Age* (if the text is not used in its entirety, the selections should be long enough to provide an adequate summary of Cicero's arguments)
Plato: *Republic* 328D-331D (Plato's picture of the aged Cephalus talking with Socrates)
Pliny: *Letters* 3.1 (Pliny describes the easy retirement of the aged Spurinna)

Old age and suicide

Plato: *Phaedo* 61E-62C (Socrates' argument against suicide)
Seneca: *Letters* 30. 1-3; 58. 32-37 (the Stoic position of Seneca)

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